

Cheers! THE MAGAZINE OF RECORD STATISTICS AND INFORMATION *ISSUE 237/8 Nov. 1988 \$1.00

record research

We have the best readers!

the H³ chrono-matrix file
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Mercury
POPULAR SERIES
(1244)
Rabbit (ASCAP)
SWEET & LOVELY
(Ambrosia-Talbot-Kearns)
JOHN LAURENZ
with
Dick Maitly's Orchestra
5226
MERCURY RECORD CORPORATION, CHICAGO, ILL. MADE IN U.S.A.

THE PUPILS OF
FRANZ LISZT
RAGGING THE CLASSICS
John Sam Lewis

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V-Discs
First Supplement
Compiled by
RICHARD S. SEARS
GREENWOOD PRESS, INC.

DISCO-ING IN Discographical
GEORGE BLACKER "Snore" and
"Sneezes", etc.

VICTOR RECORDS (see page 2)

Do you snore? A sneeze-Act 1 A sneeze-Act 2
Sketches by Mr. Wildhack to illustrate his own records.

WILDHACK, ROBERT J.
Do you snore? Of course not; but if so, is your snore a blonde or a brunette? Or if it is neither of these, perhaps it is type 3B, the "conversational, or troubled conscience" variety. This weighty question can only be finally solved by consultation with Mr. Wildhack, who has it "all figured out" here. The same thoroughness of research has also been given to "Sneezes," so that you may now, says Mr. Wildhack, "learn to recognize a friend by his sneeze." "Snore" and "Sneezes" are not "talking records" in the ordinary sense, but are illustrated entertainments, veritable humorous sound classics, dealing with some of the funniest sounds in nature, and have no competition in the entire talking machine field. The humor of the sounds is obvious enough to delight any child, and the humor of the description is subtle enough to satisfy the most sophisticated listener.

WILDHACK RECORDS
Snore and Snore - Robert J. Wildhack 35590 12 1.25
Sneezes and Sneezes - Robert J. Wildhack 35590 12 1.25
Unnatural History, Part I and Part II - Robert J. Wildhack 18248 10 .75

IMPERIAL
Matrices from Cedric J. Hayes
(see page 8)
(second go around! Part Four)

Bill Bennett - 15000 series
Part Five - see page 9 ****

Capitol
(1741)
Instrumental
SKITCH'S BOOGIE
(Sketch-Henderson)
SKITCH HENDERSON
And His Orchestra
1933

FRASE - ABRAMS
corrections and
additions to
Brian Rust's
THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942
Volume 2
Lange to Zurke
(see page 10)

(see page 10)

**DIGGIN' THE
GROOVES**
BOB DAVENPORT
(see page 24)

TOTEM

**BEHIND
THE COBWEBS**
CARL KENDZIORA, JR.

NATIONAL
1961
DAPPER DAN
Song by PAUL FRUTKIN
1966

(cont'd from RR 235/6)

Associated
Recorded Program Service
**** Part Two ****

**** For this issue we welcome the contributions of the erudite ET historian and past Muzak executive, Mr. Rod Baum..... and perhaps the finest ET collector in existence, the indefatigable Mr. Ken Crawford. Research-wise, the response to our Associated Electric Transcriptions probe has been indeed gratifying. RR 235/6 had been a hot issue.

First we begin with Rod Baum's regal delving into his historical perspective of the subject on hand. **** (4 stars for great research)

Dear Len:

I spent most of my working career in the radio business prior to joining Muzak in 1978, and dealt with transcriptions during the early part of my career (just at the end of the radio transcription business). The radio station where I worked had World, Capitol and Sesac libraries, so was more acquainted with those than the others. While in graduate school at Bowling Green State University in Ohio, I was invited to choose a topic for my master's thesis, and chose "A History of Radio Music Transcription Libraries", which was original research, so far as I know, and has been a rather dead issue in scholarly terms since. I was able to contact A. G. Sambrook, who was then presiding over what remained of the Thesaurus library, at RCA... John Esau at Muzak (owner of Associated)...and John Langlois, Jr., at Lang-Worth, then in Hempstead, Long Island, who was very helpful not only with information about that library but about the industry in more general terms.

I went to Chicago and found, in a branch of the University of Chicago Library, a complete set of Broadcasting Magazine on microfilm, through whose pages I was able to trace the early development of transcription libraries. Put simply, radio stations in large cities could afford to hire and sustain staff orchestras and musicians, as could the networks, but the smaller local stations could not. It is generally regarded that World was the first of the transcription services, with Associated, Thesaurus, and Lang-Worth following shortly after, and C. W. MacGregor and Standard close behind on the West Coast. The Capitol library, the other major one, came about later, after the formation of Capitol records. Although a Johnny-come-lately in the game, it was prolific and quite successful for a time.

Muzak actually began in Cleveland, piping "wired music" through the lines of the Cleveland Electric Illuminating Company. If you had power service from that company (which served the city of Cleveland but not the suburbs, then), you could receive piped-in music. Mind you, Muzak had the same problem as the radio stations...they couldn't afford live music or their own recordings, there weren't enough commercial records of the correct style to fill the programs, and into the breach came the transcription companies. This, by the way, was in 1934. At just about the same time, the Associated Music Publishers was formed in New York, and began recording music to which they had the copyrights (as well as other publisher's material), by any orchestras, groups and singers whom they could engage for the purpose (at miniscule rates). Muzak was one of their

(continued on page 4)

DISCO-ING IN GEORGE BLACKER

ROBERT J. WILDHACK

It looks as if my motto must be "Vive la bagatelle!" If I didn't have a constant supply of odd and ends, I'd be hard put to it indeed to sustain these effusions. Worse, I might even have to discuss something really serious, like discography -- Heaven forbid!!

Robert J. Wildhack - a micro-puzzle solved - partly. The discoveries recounted here were accumulated slowly, over a period of at least 20 years. Apart from anything else, it underscores the need on a discographer's part for patience. Many years ago, I found a copy of Victor 35990: "Sneezes/Snores" - Robert J. Wildhack. The label bore no further information, which seemed unusual; some such descriptive phrase as "Humorous Monologue" was usually added even if the nature of the contents was pretty obvious. I was intrigued enough to buy it, and found, on playing it later that day, that it was a monologue done in the form of a lecture. Wildhack assigned different categories to sneezes and snores according to how they sounded, providing "appropriate" (his term) examples. I thought it was funny then, and I haven't changed my mind in the intervening years.

Much as I enjoyed the record, I was puzzled by some questions:

- Was that name -- Wildhack -- a pseudonym? I'd have been very much tempted to assume so if one of the two sides of that record had been devoted to coughs; I've heard them described as "hacking" many a time, but never heard of a hacking sneeze. While I wasn't willing to dismiss that possibility, I wasn't ready to bet the rent money on it either.
- If the name WAS a pseudonym, who was he really? I couldn't match the voice I heard on 35990 to that of anyone else I'd heard. This didn't help the pseudonym theory very much.
- Was this Wildhack person well known in show biz, or was he a recruit from some other walk of life? That was totally unanswerable, obviously; I knew nothing more about him at the time than that he'd made that one record.

For want of anything else to do about it, I had to leave those questions 'on the back burner' pending the discovery of further data.

Perhaps a couple of years after I found Vi 35990, I saw an old movie poster in the front window of an antiques shop in Middletown, Conn. It plugged one of the two latter 1930's "Big Broadcast" films -- blessed if I remember now which it was. The thing that caught my eye was a pretty prominent listing of Robert J. Wildhack as one of the performers therein. It didn't indicate what he did, but it seemed a safe bet that some sort of monologue was involved. The pseudonym question was necessarily still in abeyance, but he had, at least, shown up again as a movie performer as well as recording artist.

Some time after that, I found my first copy of Wildhack's second record: Victor 18247: "Unnatural History" (in 2 parts). He used the serio-comic lecture format again, doing what he alleged were imitations of such creatures as the bolo bird of the bay of Biscay, a touring car calling its children ("Here, Runabout!") and others. If anything, "Unnatural History" was even wilder and wackier than "Sneezes/Snores". I said I found my "first" copy, because that one though pretty close to N-, had a rather large and menacing internal crack. I had to get two more before I found a decent copy of 18247. Note, in passing, its proximity to the ODU's Vi 18255...I have played those two records for many visitors since I got them, and they all got a chuckle out of them.

Things rocked along for many years, during which I made no further discoveries about Mr. W. The first breakthrough came late last winter, when I encountered and read a large paperback book entitled "The Poster in History", in which advertising and propaganda posters of all ages were reproduced, often in color. The one that caught my eye was a poster

correspondence to GEORGE BLACKER, 345 1/2 South Main St.,

Cheshire Ct. 06410

advertising the March 1907 issue of "Scribner's Magazine". The artist: Robert J. Wildhack.

The obvious question arose: were the commercial artist and the creator of those wacky monologues one and the same guy? If so, that ended the speculation about a pseudonym, or at least removed much of its underpinning. I suspected they were, if only because the name was so very unusual. I took the question to a recent Record Research Associates meeting, where it aroused the curiosity of our esteemed editor, who did some digging in his voluminous archives. He came up with the Victor monthly supplement for May 1917, wherein the 10-inch record was described in some detail. The accompanying illustration, captioned "Mr. Wildhack is a well-known illustrator", showed RJH at a drawing table. He also found the listing of 35990 in the May 1917 Victor catalog. This was accompanied by a 3-panel cartoon drawn by Wildhack, illustrating "Sneezes/Snores". It pleased him to imagine that his sneezer was able to blow out an electric light bulb with the violence of his efforts.

Thus far, my discoveries have been told in the order in which I made them. The following is out of sequence, mostly because I didn't even remember I had the information at all, let alone when, how or where I came across it. I have a "Miscellaneous Data" file, in which I put notes which are supposed eventually to be copied to the file cards for various records in my collection --- some day. On one of these is a note to the effect that RJW did a disquisition on "Yawns" in the "Big Broadcast of 1936" (surely an error there; I must have meant 1937), and in "B.B. of 1938", he discussed "Sneezes". I'd appreciate it if any film buff could confirm this.

Finally, the kicker: I wondered whether either of the Wildhack records would qualify as original cast recordings if it was established that he'd used any of the material on them in either of the two "Broadcast" movies or in his appearance in the Broadway show "Life Begins at 8:40" (opened 8/27/34). I must again pause to say "thank" to ye ed., who found this tidbit for me.

...And there you have it: the Wildhack story to date. If you're as fond of offbeat records as I am, you could do worse than to watch for those two records. I'm sure you'll get as big a chuckle out of them as I did (and still do).



18248 (Unnatural History--Part I (Wildhack) 10a. 75c (Unnatural History--Part II (Wildhack) 10a. 75c) Just as the birthday presents "puzzled Alice in Wonderland, this "Unnatural History" will perplex those simple souls who imagine that all the sights and sounds of Nature are safely corralled at the zoo. In Part I of Mr. Wildhack's interesting discourse, for instance, we hear the Bolo Bird of the Bay of Biscay. We also hear the weirdly beautiful cry of the mother hippopotamus, "hiding behind a slender reed and peering forth ever and anon to watch her young" disporting themselves in the Nile. Then there is the curious cry of an elephant that is to be found only if, on walking ten minutes out of Cairo, Egypt, you find yourself in the Central African jungle. Part II brings us closer home, and we hear the call of the automobile and the answer of its young. Several other curious domestic animals are also presented in a way that is as realistic as it is informative. This new record is as hilarious an invention as the former one of "Sneezes and Snores"; no greater praise can be offered.



Another Four Word Review "RR recommends 'em highly!"

272 pages of profound V-Disc research. An extraordinary follow up to his elaborate V-DISC tome which we reviewed in RR 185/6 (1981). Contact Greenwood! Get it! We liked Dick's erudite introduction. Here it is!

Compiled by
RICHARD S. SEARS

V-Discs First Supplement

GREENWOOD PRESS, INC.,

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Introduction

It was noted in V-Discs: A History and Discography (Greenwood Press, 1980) that V-Discs were a unique series of phonograph records produced during and after World War II by a small military group in New York. More than 8 million copies of a variety of popular, jazz, and classical recordings were distributed to overseas military personnel during the 1943-1949 life of the program. These V-Disc recordings not only provided entertainment for the troops, but also served as links to home. In the book the formation, organization, and operations of the program were reviewed and discographical information presented for the various V-Disc series.

For brevity, the 1980 volume will be referred to as V-Discs throughout this supplement.

The supplement presents corrections and additions for V-Discs. It is not a revised version of that book, but should be used in conjunction with it.

It was stated in V-Discs that errors were anticipated, as they were inevitable in a work of that scope. There were errors. It is believed that a majority will be corrected in the supplement.

On the other hand, what was not anticipated was the large amount of new information that has come to light since V-Discs was published.

This new material, never before in print, is emphasized in the supplement by underlining. There are more than 600 such items.

These entries include new details on recording dates, personnel, sources, playing times, composers, and test pressings for recordings listed in V-Discs. In addition, there are data on selections recorded at previously unknown V-Disc recording sessions.

This new information was derived from 12" V-Disc test pressings and a large collection of 16" V-Disc safety lacquers. Some of these lacquers were collations by various artists (for example, AFRS "Jubilee" show material dubbed at NBC, Hollywood), but many were safeties made of actual V-Disc recording sessions. These session recordings often included breakdowns, aborted or cut versions, complete run-throughs, and the renditions of songs

ultimately chosen for V-Disc release. Studio dialogue and spoken introductions were also recorded - some of the extemporaneous conversations and introductions, by artists often struggling to get the words right, are amusing and fascinating.

The format of the supplement is not the same as used for V-Discs, but some of the features of that work have been retained:

- Minimal abbreviations.
- Personnels, if given, have different instruments listed on separate lines. Musicians are listed alphabetically, not according to their position in a particular section.
- All issued and unissued V-Disc selections that also were listed in V-Discs include the same 3 letter code that was used in that book. This code is the first 3 letters of the artist's or group leader's last name and the

chronological sequence of that specific recording, e.g., BUS-3 indicates Joe Buskin entry number 3.

The listing of AFRS transcription issues and LP record releases has been updated. Most of the LP records are from small, independent companies in Europe and Japan, although the number of American releases has increased in the past few years.

A comprehensive artist-title index follows the discographical section. The index includes all leaders, conductors, vocalists, and featured soloists appearing on selections listed in the supplement.

The twelve V-Disc mastering sheets, preceding the discography, were occasionally labeled recording sheets. They actually are mastering pages, compiled when the V-Disc material was ultimately mastered for release.

Some points in V-Discs warrant clarification.

The phrase "V-Disc file notes," which appeared throughout V-Discs, may have suggested that various items of information were derived from some V-Disc group or government files relative to V-Discs. This was not so, as there were no such files - in fact, essentially no written data about V-Discs exists anywhere.

The "V-Disc file notes" phrase was an arbitrary one, coined by the author to conserve space. The phrase was an alternative to stating in V-Discs that an item "was based on a compilation of material from a Tony Janak letter, a piece of paper from George Simon, and a note from Bob Vincent."

In V-Discs the same selection occasionally was listed twice, as both an unissued item and the V-Disc release; the master and serial numbers were different. This information was often based on "V-Disc file notes." The double listing did not intend to imply that there were two different versions (takes) of the same song, but indicated that the selection was remastered and new numbers assigned before the V-Disc issue. An example is Frank Sinatra's Brahms' Lullaby and I'll Follow My Secret Heart (Unissued, SIN-17), with master and serial numbers VP 1148-XP 34237. When this selection was remastered for issue on V-Disc 467-A (SIN-18), new VP 1332-DSTC 295 numbers were assigned. The versions were the same.

About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATLEY. There is no present subscription system BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings.

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.
ISSUE 9 - Nashboro, Exellco, Naxos, etc. and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., Hi-Q, Strato-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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RECORD RESEARCH

65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double issues) Editors: Len Kunstadt and Bob Colton

Contributing staff: George Blacker, Bob Davenport, Bill Frase, Harold Flaker, Harold H. Harris, Sheldon Harris, Bob Healy, Carl Kendisora, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatley, Howard Waters and Ray Wile.

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"ASSOCIATED" ROD BAUM (cont'd)

first customers. Muzak moved to New York early in 1935, and quickly purchased the Associated Music Publishers firm, which it owns to this day, although the name Associated ceased to be used in about 1955 or so. The company used the studios of Electrical Research Products for their first recordings, which was somewhere in the Bronx, and employed the Western Electric recording system which, as you know was a vertical recording process, in which the impression was cut at the bottom of the groove rather than the sides (laterally). At the time, the WE process was thought to be quite superior to the lateral one, but only Associated and World employed it. The reproducers were heavy, though delicate, easily damaged, expensive to purchase and maintain, and thus the vertical process came to be used by professionals for broadcasting, but not much in the home...just as today home recordists tend to use cassettes or k-track tape, and professionals use 2-track open reels and the new emerging digital technologies. Other manufacturers than Western Electric supplied vertical apparatus, but theirs was generally regarded as the industry standard. Muzak/Associated employed WE equipment for cutting and reproducing until the advent of microgroove when they switched, first to 16" lateral, then to microgroove, and then to tape and finally satellite transmission of their music, which is the system used today.

Those little 12" Associateds shown on the cover of your current issue are rare little beasts, indeed. They were the first ones produced. They were cut on wax...the wax masters were destroyed in the plating process for manufacturing, and only test pressings of them and a handful of issued discs remain. These are stored in Seattle, the current home of Muzak, and may be donated to the Smithsonian in Washington...for which plans are underway. As I left Muzak over a year ago, my vote doesn't really count, but I'm hopeful, because it means these documents would be preserved for all time and presumably made accessible to those who continue the unending research of our popular music and its artifacts. I'm one of the few, including my predecessor, Jane Jarvis, who has any idea what's there. I recently went to Seattle for a couple of days to help the current Muzak people get some understanding of what it is they have, where it is, and made my recommendation on the Smithsonian. Marshall Field V, who owns Muzak, is on the Smithsonian Board of Directors, and that may influence him...In addition to the fact that not much can be done with this stuff commercially, owing to the fact that transcription recordings were produced on a different scale of pay for the musicians, and the AFM would theoretically charge a full sessions' wage for each musician or heirs for each 15 minutes of music used for commercial release. This, of course, is preposterous, and serves to keep most transcriptions hidden out of sight. For this reason Thesaurus is salted away at RCA, and Capitol keeps insisting that they didn't even HAVE such a service.

As you know, many of these transcriptions have been reissued, fortunately, and the Smithsonian, which is a non-profit organization, would be in a unique position to circumvent this problem, I believe. They should be encouraged to develop a foundation which would be the repository for all such discs and libraries. This would be preferable to the basement at the Library of Congress which swallows up recordings which are then never seen or heard again.

I'm probably the only record collector who ever got himself into the spot of actually presiding over one of these libraries, and of course, I made the best of it. For myself, I put lots of the material on tape...especially that which I personally enjoy. This left out the Hawaiian, organ, western and salon categories, but I saved most of the "good stuff" on tape. Also, and more to the point for Record Research magazine, I photocopied all the recording sheets and hand-written ledgers for posterity. The originals still exist in Seattle, and would probably become part of the eventual donation to the Smithsonian. I removed the sheets from the tattered notebooks several years ago, and put them in brand new three-ring binders so that while the sheets are aged, they are relatively safe from further wear.

I donated the photo-copies I made, which run up to about 1950, to Record Research Associates, the New York club spawned by your efforts years ago, and they are in the hands of Fred Williams, the then-President of that organization. He of course is using the sheets for documentation of the military bands, his personal interest, but the stipulation was that the material should be made available to interested researchers and RRA members for their own projects. This stack of material includes probably about 5,000 Xeroxed pages.

One elusive item which they put to rest is the notion of the pseudonyms in which you and your readers have taken a great interest. As far as I can remember, you've got most of them deduced already, but the rest of the information, as Associated is concerned, lurks within these pages. The real name of the orchestra leader was always used on the contract and the session sheet, and the "other" name was hand-written on the page at the time it was used. Associated followed the World practice of devising a pseudonym which had the first initial of the real first and last names, so Woody Herman became Wally Hayes on World, and Buddy Clark became Bob Clifford...and yes, Michael Wayne was Mark Warnow, Raymond Scott's brother... One very interesting note was the National Fascist Militia Band, who were the first to record for the company (all the national anthems of the world), who were on tour in this country from Italy in late 1934. In 1939, that name was removed from the issued discs, and they were then called the Pan American Brass Band, the word "fascist" having rapidly gone out of vogue here. Fred Williams can elucidate on end about that.

Rod Baum
535 Standish Rd.
Teaneck NJ 07666

Rodi Thank you! Your expertise is a boon to our ever growing discographical science.... cheers!

**** and now for "ASSOCIATED" KEN CRAWFORD ****(also 4 stars for great research

Dear Len:

In regards to RR - Issue 235/6 - June 1988, you wanted further help in unmasking the Associated Transcription false artists names used in many cases between the period of the first issues, in early 1935, thru the last false name used, which was done for the date of July 10, 1940. After this, just real artists names were used. I will start with the seven labels, on page 11, that you wanted answers for:

Arnold Briggs is Ozzie Nelson
Gray Bros. is Green Bros.
Craig Lennox is Clyde Lucas
Sammy Liner is really Sammy Liner
Brick Holmes is Brick Holton
Rex Melbourne is Russ Morgan
Linda Lee is really Linda Lee
Racimo's Hawaiians are really Racimo's Hawaiians
Rodeo Range Ramblers are really Rodeo Range Ramblers

Now I will list additional names, that were NOT included on pages 1 or 4 of the June RR, or listed above. These will be just artists of some interest. There are a number of other artists, that used false names on Associated, such as symphonic groups, salon groups, polka groups, etc.etc. These will not be listed. Real names will be listed first:

Freddy Rich is Franklyn Roberts
Glen Gray is besides George Gregory - Gene Granville
Joe Haymes is Joe Heins
Larry Clinton is besides Lemmy Carson - Lee Collins
Bea Wain is besides Babs Warren - Betty Wynne
Buddy Clark is besides Bob Clifford - Bobby Clayton
Mark Warnow is besides Michael Wayne - Mel Wainwright
Fats Waller is Flip Wallace
Ben Selvin is Robert Benjamin
Ozzie Nelson is besides Arnold Briggs - Barney Andrews
Norman Gordon is Nat Cromwell
Abe Lyman is Teddy Powell - not to be confused with Assi Et's actually by Teddy's Orch., 2 years later. Teddy played violin in the Lyman band.
Bob Crosby's Orch. is Brad Collins
Bob Crosby, vocals with Dorsey Bros. Orch is Bob Tompkins

"Associated" Folks! This is not the end of the Associated ETs contributions by our stalwart diligent readership. There's more on the way from Stan Rozynski, George Koonoogian, Henry Schmidt, Gerald F. Vaughn and a bonanza

Ken Weber is Kitty Williams
Ernie Fiorito is Bob Windsor
Ray Noble is Reginald Norman
Al Bowly is Art Brady
Al Donahue is Arthur Deane
Jack Shilkret is besides Jack Shaw - Ted Shayne
Emery Deutsch is Casanova
Ray Sinatra is Robert Saunders
Sam Lanin is Sid London
Ruby Newman is Roy Nugent
Al D'Artega is De Costa
Joey Nash is Jerry Nichols
Henry King is Harvey Kent
Barry McKinley is Bruce McKay
Dick Kessner is Don Moran
Lou Raderman is Lawrence Roland
Emil Coleman is Edmund Clair
Virginia Verrill is besides Vivian Vail - Valerie Vaughn
Brick Holton is besides Brick Holmes - Bob Holt
Clyde McCoy is Cliff Miles

Enough for now. Bear in mind, that a majority of the artists named, also recorded under their own names. In the case of "later" re-issues of earlier material, originally issued under a false name, the re-issues almost always used the real names. The only exception that I can think of, off hand, is in the case of Glen Gray, all of who's early original 12" discs were either issued under the name of George Gregory or Gene Granville. When some of the early 1935 & 1936 selections were reissued on 16" discs as late as mid 1945, the name George Gregory was still used! A rare case... And of course, there were a number of artists that only used their real names, from as far back as early 1935 - the beginning of Associated's releases.

Once again, the information in this article, is in addition to the information in RR 235/6 - June 1988.

Ken Crawford
654 Washington Road #3B
Pittsburgh, PA 15228

LK note: Ken! thank you for the good information... You are a real pro!

from Dave Kressley. Keep 'em coming! The interest is red hot!
"Associated-ly" yours!
Len Kunsstadt for RR

RAGGING the CLASSICS

JOHN SAM LEWIS

THE PUPILS OF

FRANZ LISZT



ISAAC ALBENIZ

Albéniz, Isaac (Manuel Francisco) (b. Camprodon, Lleida, 29 May 1860; d. Cambrils-Bains, 18 May 1909). Spanish composer and pianist. One of the most important figures in Spain's musical history. Albéniz helped to create a national idiom and an indigenous school of piano music.

When word spread that some recordings of Isaac Albéniz had been found back in 1976, the record collecting fraternity was startled. It was not known that he had made recordings. But he had made a cylinder privately in Spain at the turn of the century. These cylinders, made by Albéniz, Joaquín Malats (1872-1912), and Frank Marshall (1883-1959) were found and issued on an LP by the International Piano Archives. Ward Marston IV took on the task of trying to make these cylinders listenable. That was a difficult task and Marston did about as well as one could expect given the circumstances. According to rumors at the time, some of the cylinders were at first inaudible.

However, the importance of these cylinders overshadowed any other considerations. Neither Albéniz nor Malats was known to have made recordings at all, and Frank Marshall's only disc recordings were as accompanist for some of Conchita Supervia's Spanish songs. Marshall, an Englishman, had been a pupil of Enrique Granados, and after Granados lost his life when a U-boat torpedoed the Sussex in 1916, Marshall had taken over Granados's school. At the time of his and Supervia's Parlophon/Odeon sessions, Marshall had brought his prize pupil, Alicia de Larrocha, with him to the recording studio. When the session was finished, Madame Supervia insisted that Alicia, who was then nine years old, be recorded. She was, and the two sides Alicia made were added to the IPA collection, titled *The Catalan Piano Tradition*, which included the Albéniz, Malats, and Marshall cylinders and the four disc sides that Enrique Granados (1867-1916) had recorded for Spanish Odeon in 1912.

The most impressive pianist on the LP was not Albéniz, whose two improvisations were too brief to tell much about his playing, but rather Joaquín Malats, not a Liszt pupil, who made four cylinders and who seemed to be a pianist of the first rank. Unfortunately, he made no other recordings.

MORIZ ROSENTHAL'S CANADIAN VICTOR ALBUM M 338 vs. the US VICTOR M 338

In this issue could you query if any RR reader has a copy of the Canadian Victor Album M 338. I won the US M 338 from RR several years ago. The issue numbers in the US set were VI 14297/300. Apparently the Canadian issue numbers were 14301/04 and may be coupled differently from their US equivalents.

M 338 was issued in the US to commemorate the fiftieth anniversary of Moriz Rosenthal's New York debut in 1887. All the works are by Chopin except for Liszt's adaptation of Chopin's song "The Maiden's Wish" (with further adaptation by Rosenthal). All of the recordings were done in London by HMV and are prefixed ZSA:

VI 14297-A	Nooturne in Eb, Op. 27/2 (ZSA 3641-5)
VI 14297-B	Nooturne in Eb, Op. 9/2 (ZSA 3640-4)
VI 14298-A	Mazurka in b, Op. 33-4 (ZSA 2567-1)
VI 14298-B	Mazurka in Ab, Op. 50/2 (ZSA 2566-1/ 2566-3)*
VI 14299-A	Waltz in Ab, Op. 42 (ZSA 2561-1)
VI 14299-B	Waltz in c#, Op. 64/2 (ZSA 2565-4)
VI 14300-A	Preludes, Op. 28/6, 7 (ZSA 2562-2)
VI 14300-B	Chant Polonais: The Maiden's Wish (ZSA 3646-1)

I started (*) the coupling that is slightly weird. On the first take Rosenthal did play the Op. 50/2 Mazurka but added a bonus, the Mazurka in G, Op. 67/1. According to Bryan Crimp's account of Rosenthal's HMV sessions, Rosenthal played the Op. 50/2 only (without the bonus Mazurka) on Takes #2 and #3. Motuon-Campbell reports Take #2 as being the one issued on VI 14298-B (Crimp says that Take #2 was never issued) and that Take #1 was issued on VIC 14304 (he doesn't say whether it's the A or B side). When the Rosenthal HMV release (for AFM) was prepared, Crimp was unable to locate the master of Take #1; it had been destroyed) but used a dub from VIC 14304, a copy owned by the pianist Malcolm Binns. According to Crimp the label on the Canadian issue does not identify the Op. 67/1 Mazurka.

The copy I won from the RR auction is the US Album. It does contain Take #1 of the Mazurka, it includes the bonus Mazurka (the Op. 67/1 Mazurka is a "quickie"; it takes only a few seconds over a minute to play), and like the Canadian issue that Binns owns the label does not credit the Op. 67/1 Mazurka.

(Comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., Arlington Texas 76019)

The RR copy I won is obviously an early pressing with the Orthophonic (Scrall) labels. Apparently at some point Take #1 was withdrawn and Take #3 substituted. I have seen a later issue of the set (with "Round Gold" labels) that contains Take #3 and includes, as advertised on the label, Op. 50/2 only--no 67/1.

One thing is clear: both Motuon-Campbell and Crimp were mistaken in supposing that Take #1 was issued only in Canada. My copy is definitely a US issue. Motuon-Campbell did not seem to know about the additional Mazurka on Take #1.

In addition, Motuon-Campbell says that the Canadian Victor (he does not give the issue number but if the US coupling were followed it should be VIC 14304) contains four Preludes instead of three as it is in the US set. Crimp says that there is no such animal, that there must be confusion with the Edison 82353 which did have four Preludes on it.

So I need to check with people who own both the US and Canadian M 338 to see if any set (US or Canadian) has 3566-1 other than mine, to see if anybody happens to own a copy of the Preludes with four of them instead of three, and to check the couplings of the Canadian issue of M 338.

My appeal then... anyone who has M 338, VI 14297/300 or VIC 14301/04, or single records from either group, to get hold of me.

Sincerely,

Or if anybody has Take #2 that Motuon-Campbell regards but that Crimp says was never issued.

John Sam Lewis

ARTHUR FRIEDHEIM's recording of "If I Were A Bird" and "The Banjo" on unissued COLUMBIA mx. 38723...

Dear Len,

Regarding your query about the Arthur Friedheim recording of the Hensolt "If I Were a Bird" and Gottschalk's "The Banjo" on Columbia matrix 38723, Motuon-Campbell does not list unissued records as a general rule unless he has some speculations concerning the unissued material.

Greg Renko, though, does list mx 38723 in his Friedheim discography published in *Antique Records* (November 1973), but has a different date from yours. Between us, Greg is not always scrupulous about his information and date and may have made a mistake. Could you check the date that you have? Below is what Greg Renko lists:

June 17, 1913	38723	HENSELT: "If I Were a Bird," Op. 2/6	rejected
		GOTTSCALK: "The Banjo"	
April 14, 1916	48692	GOTTSCALK: "The Banjo"	rejected
	48693	LISZT: Transcendental Etude No. 5, "Feux Follets"	rejected

(Note: Friedheim recorded "Feux Follets" on January 7, 1912. That matrix-38931--was also rejected by Friedheim but was issued sometime during WW I on English Columbia 517, much to Friedheim's displeasure. Co 517 was quickly withdrawn making the few copies that are still floating about very valuable. The going price is about \$500 or so when they do turn up.)

April 17, 1916	48694	SCHUTTE (sic--SCHUTTE?): "Forest Elves," Op. 70/5	rejected
April 25, 1916	48728	CHOPIN: Impromptu, Op. 29	rejected

In 1917 or 1918 Friedheim recorded the Liszt Hungarian Rhapsody No. 2 on a 7" Emerson 7235 (mx 2616-1/17-2) which was re-issued on Decca IPA 117 in 1977. Needless to say the piece was out. It was Friedheim's last recording.

John re: my date of March 24, 1913 for 38723 mx. The source is the Columbia master files collected by the then exec. Helen Chumra and staff. She advised me that many of the dates she found in the Columbia files for this 38100 mx. series could be exact or approximate. She chose the latter in preparing this monumental compendium of Columbia's recorded history. We did help a little bit in filling in some very early Columbia recordings for her listing.

There were many gaps in the earliest period. Where Benko got his recording date of June 17, 1913 should be further investigated. I checked the Chumra files and found that NO recordings were made on JUNE 17, 1913 in this 38100 series. When I discover the whereabouts of my 48000 mx. series I'll check further on his listings...

George Blacker offered an addition to the Samuel Gardner checklist I had prepared in Record Research, 213/24 (May, 1985), 11-12. In that article I had reported that Gardner had recorded for Victor an arrangement of Stephen Foster's "My Old Kentucky Home" for violin with direct key Old Kentucky Home" for violin with piano accompaniment on a Paramount vertical (3008).

The Gardner side of the Paramount version bears no relation to the "My Old Kentucky Home" which, according to Brian Rust's *The American Record Label Book*, would have been recorded about 1918. Presumably the Gardner recording would have been made about the same time. I believe that Paramount had collected recent popular recordings in its own collection and that the Gardner recording had been found in 1917. Edmund Trio, which had been founded in 1917.

Does anyone know of any other recordings by Sam Gardner on Paramount?

THE CASH BOX Oct. 16, 1954
AWARD OF THE WEEK
"DON'T YOU HEAR ME CALLING YOU" (2:10)
 (Commodore BMI—Domino, Bartholomew)
"LOVE ME" (2:03) (Commodore BMI—Domino, Bartholomew)
Imperial RECORDS
 FATS DOMINO
 • Fats Domino has a two sister.
 • A wailing quick tempo blues.
 • The lyrics are very simple and the lyrics easy to remember.

IMPERIAL MATRIX LISTING (IM 1 to IM 2000)
 compiled by (second go around)
CEDRIC J. HAYES (M651 to M774)
ACKNOWLEDGEMENTS:—Thanks for help received are due to **PETER GIBSON** (England) and **NICHEL RUPPLI** (France), also **JAZZ RECORDS 1942-1962** by **JORGEN JEPSEN** and **BLUES RECORDS 1943-1966** by **MIKE LEDBITTER/NEIL SLAVEN**
Note:—all master numbers are pre-fixed IM. All issue numbers shown are Imperial, unless otherwise noted.
Abbreviations:— LA - Los Angeles; NO - New Orleans.

T-BONE WALKER , LA. c. late 1953.	5264
651 When the sun goes down (note: IM551 retitled 'The sun went down' and issued on Imperial LP9257).	5264
652 Pony tail	5264
653 Tenderin' heart	5264
654 I'll always be in love with you	
REV. PERCY SIMPSON, JR. , c. late 1953.	5265
655 You set me free	5265
656 Just Jesus bear the cross	
657 He's my light	
658 Someday	
THE HAWKS , WHO. c. October, 1953.	5266
659 Joe the grinder	5266
660 It ain't that way	5266
661 Candy girl	5266
662 I-yi	5266
THE SPIDERS , c. late 1953.	5265, 5618, LP9004, LP9140, LP9260
663 I didn't want to do it	5265
664 You're the one	5265
665 John the revelator	5265
666 Bye and bye	5265
(note: Imperial 5295 was issued as by 'The Delta Southernaires').	
FATS DOMINO AND HIS BAND , NO. c. December, 1953.	5272, LP9028
667 You done no wrong	5272
668 Thinkin' of you	5272, LP152, LP9040
SMILEY LEWIS AND HIS ORCHESTRA , NO. c. December, 1953.	5268, LP9141
669 Show me the way	5268
670 Down the road	5268
671 Blue Monday	5279
672 The rocks	
SMOKEY HOGG , LA. c. December, 1953.	5269
673 When I've been drinking	5269
674 I gotta ride	5269
675 Tear me down	5269
676 Train whistles	5269
677 I'm baby's gone	5269
678 Peace of mind	
679 Oo oo wee	
BORNY MITCHELL AND THE TOPPERS , c. 1953-4.	5270
680 Baby's gone	5270
681 Sister Lucy	5270
682 She couldn't be found	5270
683 Schoolboy blues	5282
LITTLE SONNY JONES WITH DAVE BARTHOLOMEW AND HIS ORCHESTRA , NO. c. 1954.	5287
684 Winehead baby	5275
685 Tend to your business blues	5287
686 Going to the country (note: IM586 retitled 'Going back to the country' and reissued on Imperial LP94004)	5275
687 I got bootied	
DAVE BARTHOLOMEW AND HIS ORCHESTRA , NO. c. 1954.	5273
688 When the Saints go marchin' in boogie	
THE SPIDERS , c. 1954.	5354
689 For a thrill	5331
690 Yellow man	5280
691 Lost and bewildered	
692 Tears began to flow	
BRIDGINS-ALERS GOSPEL SINGERS , YLA. c. 1954.	5271
693 Meet me in gloryland	5271
694 Lead me, guide me	
GEORGE GIRARD AND THE NEW ORLEANS FIVE , NO. c. 1954.	LP9086
695 I found a new baby	LP9086
696 Crazy man crazy	5277, LP9086
697 I laughed at love	5277, LP9086
698 I got rhythm	
THE SPIDERS , c. 1954.	
699 Why do I love you	
700 Love's all I'm putting down	

701 I'll stop crying	5280
702 Kiss me baby (hey baby)	5305
FATS DOMINO AND HIS BAND , NO. c. 1954.	5285, LP152
703 Please baby (note: IM703 retitled 'Baby please' and issued on Imperial LP9040)	5285, LP152, LP9040
704 There did you stay	5301, LP9038
705 You can pack your suitcase	
THE HAWKS , WHO. 13th April, 1954.	Post 2004
706 Why oh why	5281
707 Good news	5281
708 She's all right	5281
709 He's the Fat Man	5281
THE SPIDERS , WHO. c. 1954.	5291, LP9004, LP9140
710 I'm slippin' in	LP9140
711 Kiss me baby	LP9140
712 Walking around in circles	5291, LP9140
713 I'm searching	
PAPA LIGHTFOOT , NO. c. 1954.	5289, LP94001
714 Wine, women, whiskey	LP94001
715 When the Saints go marchin' in blues	5289, LP94006
716 I can't find	LP94006
717 Jump the boogie	
JESSE ALLEN , WHO. c. 1954.	5285
718 I wonder what's the matter	5303
719 Who things I'm gonna do	5285
720 Sittin' and wonderin'	5303
721 What a party	
PRE WEE CRAYTON , WHO. c. 1954.	5297
722 Zine-o	5298
723 Do unto others	5298, LP9099
724 Every dog has his day	5297
725 Hurry hurry	
DAVE COLLINS AND THE SCRUBS , WHO. 14th June, 1954.	5294
726 Blueway mo	5294
727 Don't break my heart	
728 On my way home	
729 I'm making a soup (?)	
LITTLE BOOKER , WHO. c. 1954.	5293
728 Chinkin' 'bout my baby	5293
729 Doin' the han bone	
THE HAWKS , WHO. 14th June, 1954.	5306
730 Give it up	5306
731 Nobody but you	5317
732 All women are the same	5317
733 That's what you are	
SMILEY LEWIS AND HIS ORCHESTRA , NO. c. 1954.	5296
734 That certain door	5342
735 Nobody knows	5296
736 Can't stop loving you	
DAVE BARTHOLOMEW AND HIS BAND , NO. c. 1954.	
737 The ice man	
T-BONE WALKER ACC. DAVE BARTHOLOMEW AND HIS ORCHESTRA , YLA or WHO. c. 1954.	5330, LP9116
738 I'll understand	5330
739 Hard way	5299, LP9116
740 Teenage baby	5299
741 Strugglin' blues	
BLANCHES THOMAS , NO. c. 1954.	5302
742 You ain't so much a much	5302
743 Not the way that I love you	
COUSIN JOE/SMILEY JOE , WHO. c. 1954.	5304
744 In the morning	5304, LP94004
745 ABC's - Pt. 1	LP94004
746 ABC's - Pt. 2	
THE SPIDERS , c. 1954.	5305, LP9004
747 The real thing	5318
748 She keeps me wonderin'	5318
749 21 (3 x 7 = 21)	5311, LP9140
750 That's enough	
DAVE BARTHOLOMEW AND HIS ORCHESTRA , NO. c. May, 1954.	5308
751 Jump children	
FATS DOMINO AND HIS BAND , NO. c. May, 1954.	5313, LP151, LP9040
752 Love me	5313, LP151, LP9040
753 Don't you hear me calling you	
DAVE BARTHOLOMEW AND HIS ORCHESTRA , NO. c. May, 1954.	5308
754 Cat music	
THE PELICANS or - 1 as by THE KIDDS (Imperial 5307) Sept 25, 1954	5335
755 Drunk, drunk, drunk - 1	5307
756 Chimes	5307
757 I won't be back - 1	Post 2003
758 You broke my heart - 1	Post 2003
759 Ain't gonna do it	5307
760 Are you forgetting me - 1	5335, LP94005
761 Miss Lucy - 1	LP94005
762 Down in Mexico - 1	LP94005
THE BEES , c. 1954.	5320
763 I want to be loved	5320
764 Baby blues	5320
765 Darling please	5320
766 Get away baby	5314, LP9084
767 Toy bell	5314
768 Skatohin' back	
769 Bunchies of the street	
770 Why don't you do right	
SMILEY LEWIS AND HIS ORCHESTRA , NO. c. mid 1954.	5316
771 Ooh la la	5316, LP94002
772 Too many drivers	
JESSE ALLEN , WHO. c. 1954.	5315
773 Rockin' and rollin'	5315 (TO BE CONTINUED)
774 I love you no	

Correspondence to Cedric J. Hayes, 24 Bodley Road, - Littlemore, Oxford, ENGLAND OX4 3UA

CAPITOL 15000 SERIES 78 RPM OCT. 1947 to MAR. 1949
 compiled by BILL BENNETT
Capitol
 (cont'd from RR 235/36)
PART SIX (15316 to 15355)
Capitol
 CRAZY RHYTHM
 SKITCH HENDERSON
 15331

15316 CLIFFIE STONE & ORCH.	Pretty Baby After You've Gone	
15317 MERLE TRAVIS	Dapper Dan What A Shame	
15318 JOHNNY MERCER & P. PIPERS	Memphis Blues (10063) Sugar Blues (B448)	763-3 2096-2
15319 JO STAFFORD	Congratulations Here I'll Stay	2812-2 3601-4
15320 KING COLE TRIO	Flo And Joe That's A Natural Fact	1967- 2222-
15321 TEX WILLIAMS & CARAVAN	Hurry, Don't Delay Old Paint's Complaint	1446-4 2818-3
15322 ART VAN DAMME QUINTET	The Man I Love I Know That You Know	2704- 2708-
15323 FRANK DEVOL & ORCH.	I'll See You Again (20073) Silver Moon (20112)	867-
15324 THE BRAZILIANS	Jucata Nao Chore	
15325 MAPPY LAMARE & LOUNGERS	Come Back, Sweet Papa Here Comes Your Pappy	2391- 2392-
15326 SMOKEY ROGERS	A Little Bird Told Me Baby Ma, Baby	
15327 STAN KENTON & ORCHESTRA	How Am I To Know? He Was A Good Man, A Good Man Go	1674-3 2369-3
15328 JACK SMITH & CLARK SIST.	A Strawberry Moon Deafy Brenda Lee	
15329 DEAN MARTIN	Once In Love With Amy Tarra-Ta-Larra-Ta-Lar	
15330 THE STARLIGHTERS	I've Got My Love To Keep Me Warm More Beer	
15331 SKITCH HENDERSON ORCH.	Crazy Rhythm Skitch's Boogie	1209-3 1741-3
15332 STUDD HENDERSON'S BAND	Low-Down Dog Bevillered	3551- 3552-
15333 JIMMY WAKELY	Forever More Think Of Me Thinking Of You	
15334 BIG SIS ANDREWS	Easy-Goin' Mama It's A Shame To Take The Money	3559- 3560-
15335 COLEMAN HAWKINS' ORCH.	Riffide What Is There To Say?	574- 587-
15336 JO STAFFORD	The Fanny Little Money Man These Will Be The Best Years Of Our Lives	2472- 2581-
15337 JOHNNY MERCER & P. PIPERS	Let's Fly Wouldn't It?	2907- 3098-
15338 MARCEL LAURENCE	Pigalle Rag Let The Rest Of The World Go By	
15339 THE DINNING SISTERS	Oh, Monah Harlem Sandman	2916-
15340 SAM DONAHUE & ORCHESTRA	Gypsy Love Song Out In The Cold Again	925- 972-
15341 THE TOMCATS	Daddy's Lullaby You Better Get Yourself Some Gold	3569- 3571-
15342 J. STAFFORD, G. MACRAE	The Pussy-Cat Song I'll String Along With You	5000-
15343 ANDY & DELLA RUSSELL	Is It Tea?, Or, Is It No? Rosita And Joe	3582-
15344 ALVINO REY & ORCHESTRA	Nighty-Night The Continental	3597-
15345 BANK THOMPSON & V. BOYS	I Find You Cheatin' On Me You Broke My Heart	
15346 PHILHARMONICA TRIO	Lady Of Spain Love Heat	
15347 BLUE LOU BARKER	Here's A Little Girl From Jacksonville Leave My Man Alone	3529- 3538-
15348 FANNY & FARGO FALMOUTH	Hey, Andrew I'm Waiting For Ships That Never Come In	
15349 PEGGY LEE & DEAN MARTIN	You Was Someone Like You	3587-4 3566-2
15350 M. WHITING & J. SMITH	Make A Miracle Frankie And Johnny	3584-2 3586-2
15351 DEAN MARTIN	Powder Your Face With Sunshine Absence Makes The Heart Grow Fonder	3809-
15352 NELLIE LUTCHER & RHYTHM	Say A Little Prayer For Me My New Papa's Got To Have Everything	3047- 3053-
15353 NICK LUCAS	Don't Gamble With Love Tee Tice On The Tunes	
15354 DIANA LYNN	Body And Soul (10068) Slaughter On Tenth Avenue (10068)	1368-
15355 FAY WILLING	Goodbye, And Good Luck I Care No More	

(TO BE CONTINUED) *** correspondence to BILL BENNETT, 61 NEWHAVEN ROAD, 3151, EAST BURWOOD, VICTORIA AUSTRALIA

MERCURY 5000 SERIES -78 RPM- 1946 to 1958
 compiled by ED NOVITSKY
MERCURY RECORDS
5000 SERIES
 (cont'd from RR 235/36)
PART THREE (5204 to 5251)
Mercury
 POPULAR SERIES
 JOHN LAURENZ
 5276

5204 JOSE MELIS	JUBA DANCE WHY SHOULD I I DON'T CARE WHAT YOU USED TO BE	1381 1501 1290
5205 TINY HILL	YOU'RE JUST A BUTTERFLY MARIA FROM MARIA	1284 1991
5206 RAY VENTURA'S ORCH.	LOVESOME LANE IN THE MARKET PLACE OF OLD MONTEREY	1992 1453
5207 VIC DAMONE	MY OWN TRUE LOVE BELLA BELLA MARIE	1534 2010
5208 EDDY HOWARD	DARNTY BRENDA LEE BEST YEARS OF OUR LIVES	2011 2013
5209 EDDY HOWARD	DON'T TELL HER WHAT HAPPENED TO ME I'D LOVE TO LIVE IN LOVELAND	2017 2015
5210 EDDY HOWARD	SLOW BOAT TO CHINA BLUE TAIL FLY	2014 2016
5211 EDDY HOWARD	(I OFFER YOU THE MOON) SENORITA JUST BECAUSE	2012 2018
5212 EDDY HOWARD	WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG I HEARD MUSIC FROM HEAVEN	2019 1234
5213 VIC DAMONE	MY HEART'S IN THE MIDDLE OF JULY	1452
5214 EDDY HOWARD	DON'T TELL ME THAT STORY MAYBE YOU'LL BE THERE	2021 2020
5215 EDDY HOWARD	I'LL BE HOME FOR CHRISTMAS CHRISTMAS SONG	2023 2022
5216 EDDY HOWARD	DEAREST SANTA WHITE CHRISTMAS	2025 2024
5217 EDDY HOWARD	I'LL HOLD YOU IN MY HEART MY BEST TO YOU	2036 2035
5218 LOUIS PRIMA	MY HO TRAILIN' BOOTHWIP I'LL WALK ALONE	2041 2042
5219 EDDY HOWARD	MISSOURI WALTZ TO EACH HIS OWN	2043 2044
5220 BOBBY TRUE TRIO	C. O. D. I'M STILL IN LOVE WITH YOU	1413 1415
5221 SOFT WINDS TRIO	MY SWEET PATOOT WITH THE BUMBERSHOOT PINK STRIPE PANTS	(T-1455) 2063 (T-1537) 2064
5222 GEORGE OLSEN	SECRETS WHO	(T-923) 2047 (T-922) 2048
5223 DANNY O'NEILL	THE LORD'S PRAYER TREES	
5224 BUDDY RICH	BABY BABY ALL THE TIME READY TO GO STEADY	362 531
5225 CONNIE DESMOND	DOWN BY THE STATION IT'S AN IRISH LULLABY	2068 2082
5226 JOHN LAURENZ	ONCE IN LOVE WITH AMY SWEET AND LOVELY	2069 1258
5227 FRANKIE LAINE	IT ONLY HAPPENS ONCE ROSETTA	696 2094
5228 VIC DAMONE	AN OLD MAGNOLIA TREE SUSY	1229 2070
5229 RONNIE DEANVILLE	HERE I'LL STAY PORTRAIT OF JENNIE	2121 2122
5230 PATTI PAGE	SO IN LOVE WHERE'S THE MAN?	2123 1818
5231 JAN AUGUST	JALOUSIE WHERE OR WHEN	1406 1581
5232 DICK FARNEY	TENDERLY TOO MARVELOUS FOR WORDS	(T-1190) 2128 (T-1191) 2129
5233 EDDY HOWARD	CARELESS I'VE LIVED A LIFETIME FOR YOU	(T-820) 2131 (T-1606) 2130
5234 VIC DAMONE & PATTI PAGE	YES, YES, YES! YOU WAS	2150 2149
5235 CHUCK FOSTER	DREAM A LITTLE DREAM OF ME AMELIA CORDELLA MCHUGH (MAC WHO?)	1124 1443
5236 ANNE VINCENT	GREEN-UP TIME JOHNNY GET YOUR GIRL	2158 2159
5237 MADELYN RUSSELL	TOO BARN HOT WHY IS IT	2161 2160
5238 EDDY HOWARD	A ROSEWOOD SPINET LOVE ME! LOVE ME! LOVE ME!	2190 2410
5239 "TWO TON" BAKER	ROLL THE PATROL SUNDOWNER	2186 2187
5240 PATTI PAGE	MY DREAM IS YOURS STREETS OF LAREDO	2153 2152
5241 JOHN LAURENZ	BE MINE WHEN YOU'RE IN LOVE	2169 2168
5242 GOLDEN GATE QUARTET	LOOK UP WELL I FIND MY LOVE TODAY	2162 2163
5243 FRANKIE LAINE	DON'T HAVE TO TELL HOBOY I WISH YOU WERE JEALOUS OF ME	1596 2085
5244 EDDY HOWARD	SHORTNIN' BREAD CAMPTOWN RACES	(T-1616) 2194 (T-1435) 2195
5245 JOHN LAURENZ & ANNE VINCENT	CAMPDOWN RACES SHAKE HANDS WITH THE LUCKIEST GUY IN THE WORLD	2166 2167
5246 ANNE VINCENT	LAVENDER BLUE SO DEAR TO MY HEART	2443 2444
5247 JOHN LAURENZ & ANNE VINCENT	POWDER YOUR FACE WITH SUNSHINE THE PUSY CAT SONG	2446 2445
5248 EDDY HOWARD	EVERYWHERE YOU GO I WISH SOMEBODY CARED ENOUGH TO CRY	2462 2411
5249 HELEN CARROLL	CRUISING DOWN THE RIVER THE GANG THAT SANG HEART OF MY HEART	2460 2461
5250 BILL ANSON	YOU'RE CUTE THE GAL WHO'S GOT MY HEART	2473 2474
5251 PATTI PAGE	MONEY, MARBLES AND CHALK WHERE IS THE ONE	2486 1839

(TO BE CONTINUED) *** correspondence to ED NOVITSKY, 875 STRAND DRIVE, MANHATTAN NEW YORK 11793 USA

